THE GALLERY

JUNE 1985 VOLUME 7 Art Gallery of Ontario NUMBER 5

New Conservation Lab Opens at AGO

by John O'Neill

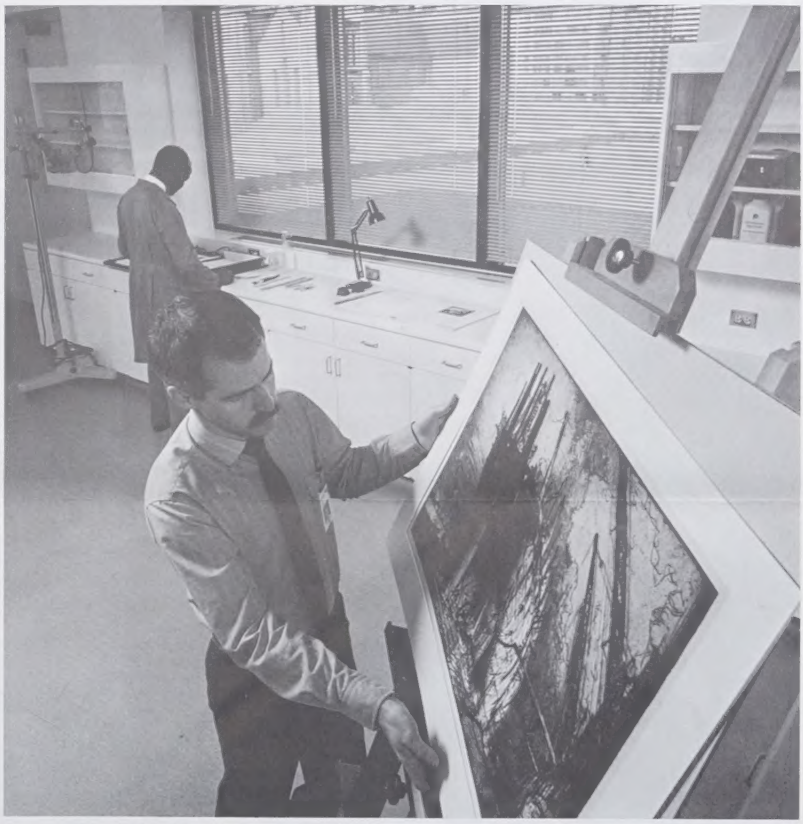
The AGO has recently completed a major expansion of its conservation facilities, which has added approximately 2200 square feet of space to the existing painting conservation laboratory. The added space consists of a large new inpainting studio for painting conservation, a new paper conservation laboratory, and a matting and framing room for prints and drawings.

Works of art on paper in the AGO collection number almost 5000 items and they constitute the most rapidly growing segment of the Permanent Collection. Since paper is a fragile organic material which is susceptible to damage and deterioration, many of these works require immediate attention. The new paper conservation lab will make possible for the first time a complete technical examination of works of art on paper, in order to determine the medium of the design and the nature of the paper, as well as their physical condition and the degree of deterioration that has occurred. Remedial treatment will also be carried out if necessary, in accordance with the latest concepts of paper conservation treatment.

A bank of north windows will give a plentiful supply of natural light to both the paper lab and the new inpainting studio. Natural light is essential to the examination of paper and to the precise colour matching required for the retouching of paintings. The examination of paper objects will also be aided by a high quality binocular stereoscopic microscope similar to the microscopes used in hospitals to assist in delicate surgery. The microscope is an essential tool in determining the medium and the type of paper used in art works. It is also capable of taking high quality photomicrographs.

The water supply to be used for the aqueous conservation treatments of paper objects (washing, sizing, deacidification) has been designed to reflect the most recent research on water quality. Ordinary tap water will be purified by passing it through a carbon filter and three de-ionizing columns, in order to remove organic substances and metallic impurities that are harmful to paper. The purified water will then pass through a column of calcium carbonate chips to replace some of the calcium ions removed during de-ionization. Calcium-rich water is beneficial to cellulose, and it has a positive effect on the durability of paper sheets.

The conservation room has been designed to be as flexible as possible, to allow for the treatment of large items on paper, such as oversize posters and large contemporary works. The large washing sink will be mobile, consisting of a polyvinyl chloride sink mounted on a metal infrastructure on wheels. Flexible water supply and drain hoses will permit use of the sink in almost any area of the room, and will allow access to the sink from all four sides. The floor is covered with seamless vinyl flooring, and can itself be used as a work surface if necessary. A paper conservation vacuum suction table has been purchased, which will allow for localized aqueous treatments on works of art that cannot be immersed in water, such as those with soluble inks or watercolours. This table can also be used for major treatments on works of art with fragile pigments such as charcoal or pastel drawings.



Conservator John O'Neill and Practitioner Ralph Ingleton at work in new conservation laboratory.

It is estimated that during the first three years, activity in the new facility will concentrate exclusively on the conservation and restoration of works in the AGO Collection. While the primary purpose of the laboratory is to serve the AGO's collections, in the future, treatment of major works from other public and private collections will be carried out on a discretionary basis, as the in-house workload permits.

The conservation lab expansion was made possible through the generosity of a number of organizations, to whom we are extremely grateful: the Henry White Kinnear Foundation; the Margaret and Murray Vaughan Foundation; the Ontario Ministry of Citizenship and Culture; the Federal Department of Communications; and the National Museums of Canada.

John O'Neill is Senior Paper Conservator at the AGO

The Amateur Photographer as Artist

Private Realms of Light
Gallery E
June 22 through August 22

by Maia-Mari Sutnik

The photography exhibition, *Private Realms of Light*, "explodes the myth of the amateur as bumbler." As Lilly Koltun, the exhibition's coordinator explains, "amateurs were the first Canadians to try photography, the first to take snapshots, the first to regard photography as a purely artistic medium, the first to expand into colour and 35mm work."

Private Realms of Light is the outcome of a research project that was begun in 1977 by Andrew Birrel of the National Photography Collection, Public Archives of Canada. With the assistance of his staff researchers, the project culminated into a landmark document of the history of amateur photography in Canada from 1839 to 1940. Almost 200 photographs unfold the crucial role played by the dedicated non-professional photographer in introducing to Canada new technical and artistic innovations.

During the early years of photography, the medium in Canada developed

continued on p. 2.

Sidney Carter (Canadian, 1880–1956), *Fantasy*, c. 1921; silver gelatin, 24.3 x 19.2 cm. Collection Public Archives of Canada.

John Kirkland Hodges (Canadian 1880 – 1963), *Idle Moments*, 1926; bromide, 21.4 x 29.2 cm. Collection Public Archives of Canada.

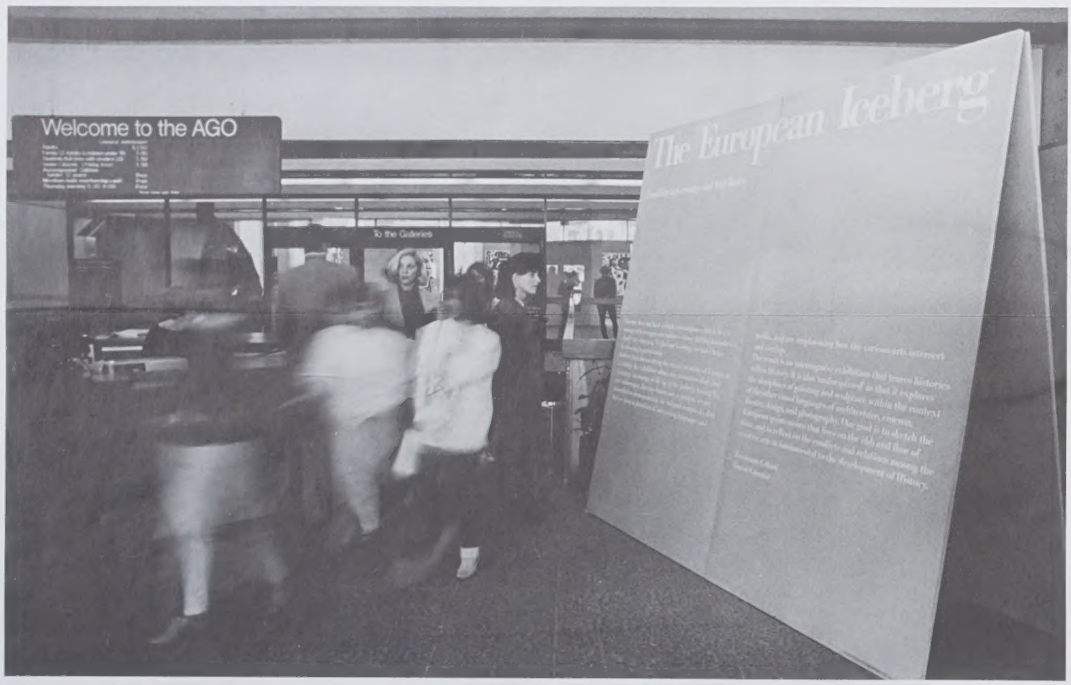
continued from p.1.

slowly. Yet, the uncovered work in this exhibition represents a fascinating and revealing picture of early Canadian life. During the 1880s and 1890s the amateurs with more sophisticated means recorded the varied aspects of a growing Canadian society: family life, people and their occupations, leisure activities, travel and native peoples. Photographers were partly inspired by Alfred Stieglitz' statement, ". . . nearly all the greatest work is done, and has always been done, by those who are following photography for the love of it . . .", and partly by the expanding artistic concerns in the visual arts at the turn of the century. One major development of great influence in the United States, England, and Canada was the aesthetic movement of Pictorialism.

The impact of World War I curtailed the activities of many amateurs. On the other hand, advances in equipment and materials during the 1920s in addition to experimental darkroom techniques matured the work of many amateurs. The thirties, a decade of growth and change, brought international recognition to many Canadian amateurs through participation in the salon system and camera clubs. Not only was this period characterized by stylistic diversification, calls for 'new objectivity' and 'new realism,' and the beginnings of wider experimentation with colour, but also by the end of Pictorialism and the rise in popularity of the snapshot.

The Public Archives research team of Andrew Birrell, Lilly Koltun, Peter Robertson, Andrew Rodger, and Joan Schwartz has delved into a fascinating and untold part of Canadian photographic history. Their findings are superbly documented in a 335-page scholarly book that accompanies the exhibition.

Maia-Mari Sutnik is Coordinator of Photographic Services



Educational Jam Session

by Peter Gale

"A jam session of the arts" was the way Guest Curator Germano Celant described *The European Iceberg* and, indeed, from the standpoint of our public education programs, it proved to be just that. Over 4,500 people in total joined daily talks in the exhibition – a 300 to 400 percent increase over our usual attendance for these events! All of the six offerings of a three-week course in the exhibition were well-subscribed and booked group tours were unusually large. In addition to this high attendance, Adult Programs educators all noticed that members of the public responded eagerly and thoughtfully to the works on display. *The European Iceberg* was also used extensively by the Elementary and Secondary Level Departments with similarly positive reactions from their younger visitors.

Twelve of the visual artists were at the Gallery to install their works, and public response to the announcement of their appearance on panel discussions during the opening weekend was such that a larger space had to be found to accommodate everyone. Germano Celant's opening lecture was full of insights for the packed house, and Rogers Cable TV was on hand to tape the presentation for regular broadcast on their local channel.

With the generous support of several sponsors, most notably the Goethe Institute Toronto and the Italian Cultural Institute, Toronto, a number of guest lectures were given by several prominent artists and critics associated with the show. Michele de Lucchi, Bazon Brock, Giuseppe Bartolucci, Bruno Cora, Hans Hollein, Giovanni Anceschi, and Germano Celant discussed many diverse subjects in keeping with the concept of the exhibition and attracted eager new audiences.

And finally, the extensive feature film program organized in conjunction with the show also enjoyed enthusiastic support. In the end, then, a real "jam session."

Peter Gale is Senior Education Officer, Adult Programs

Art Tour participants gather around the sculpture of Michelangelo Pistoletto, *Figure che Guardo nel pozzo*, 1983, carved styrofoam. Courtesy of Giorgino Persano, Turin.

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Annual Meeting of Art Gallery of Ontario to be held June 20, 1985

NOTICE OF ANNUAL MEETING

TAKE NOTICE THAT the Annual Meeting of members of the Art Gallery of Ontario will be held in The Jackman Hall of the Gallery on Thursday, June 20, 1985 at 5:30 pm for the following purposes:

(a) to receive reports of the President and the Director on the operations of the Gallery for the year ended March 31, 1985;

(b) to receive financial statements of the Gallery for the year ended March 31, 1985 together with the report of the Auditor thereon;

(c) to record the election by acclamation by members of ten members of the Gallery to the Board of Trustees;

(d) to record appointment of seventeen members of the Board of Trustees appointed as follows: College of Founders (5); Lieutenant-Governor in Council (10); The Council for the Municipality of Metropolitan Toronto (2);

(e) to record election by acclamation of three members of the Gallery who, together with the President and Immediate Past President, will constitute the Nominating Committee of the Board of Trustees to nominate Gallery members for election to the Board of Trustees at the 1986 annual meeting;

(f) to transact such other business as may properly come before the meeting.

Biographical information is set forth herein regarding nominees to the Board of Trustees and Nominating Committee whose nominations were filed with the Corporate Secretary. The expiry date for such nominations was on or before March 31, 1985 as announced in the Preliminary Notice of Meeting published in the February/March issue of *The Gallery*.

By order of the Board of Trustees
Toronto, Ontario, March 31, 1985
Norman B. Walford
Corporate Secretary

REPORT OF PREVIOUS MEETING

A duly constituted meeting of the Art Gallery of Ontario was called to order by Mr. Michael M. Koerner, President of the Gallery on June 21, 1984. Mr. Norman B. Walford, Corporate Secretary, acted as secretary of the meeting.

The following business was transacted:

Minutes of the annual members' meeting held June 23, 1983 were approved.

The Chairman announced that ten members of the Board of Trustees elected from the membership had been elected by acclamation and were recorded as follows: Dr. Robert A. Bandeen, Mr. Fredrik S. Eaton, Mrs. K.M. Graham, Mr. Keith C. Hendrick, Mr. Kenneth A. Jones, Mr. Peter H. Kolisnyk, Mrs. Shirley Bohnen Levy, Mrs. Carol Sprachman, Mr. Valentine N. Stock, Mr. Ian C. Woolley.

Election by acclamation of members of the Nominating Committee were recorded as follows: Mrs. Flora Agnew, Mr. David Blackwood, Mr. Peter A. Hertzberg, Mr. Michael M. Koerner (Immediate Past President), Mr. Fredrik S. Eaton (President). The Immediate Past President and the President are *ex officio* members of this Committee.

Appointment of trustees by other bodies were recorded as follows:

(a) College of Founders of the Gallery: Mr. George W. Gilmour; Dr. Fredric L.R. Jackman; Mr. John T. Johnson; Mr. Michael M. Koerner; Mr. J. Michael G. Scott

(b) Lieutenant-Governor-in-Council of the Province of Ontario: Mrs. Margaret H. Bindhardt; Ms. Mina Dover Cohen; Mr. Roger I. Davidson; Mr. J. Hans Kluge; Mrs. Barbara J. Levy; Mrs. Anne Lind; Mr. Wally Majesky; Mrs. Joan McKinnon; Mr. Joseph L. Rotman; Mrs. Elsie Anne Savoie

(c) Council of the Municipality of Metro Toronto: Messrs. Frank Faubert and Jack Layton.

The Director, William J. Withrow, gave a brief report on Gallery activities during the past year, and emphasized that the Gallery's raison d'etre remains the collections of art which it collects and preserves. He noted that the art gallery in the contemporary world has many societal responsibilities, both short and long term. The Art Gallery of Ontario, while collecting and preserving our visual arts heritage for future generations, also communicates with the society it serves. He highlighted the valuable services the Gallery performs — as an archive and study resource — and also mentioned the multitude of interactions between staff and volunteers who work here, and the individual citizens who visit the institution. Mr. Withrow expressed his thanks to the staff for their excellent work and spirit, to the volunteers of all categories and especially to the retiring president, Mr. Michael M. Koerner, for his dedicated work over the last two years.

The President, Mr. Michael M. Koerner, reported that the last year was successful for the Gallery in terms of achieving a no loss operation in a year of inflationary pressures. He noted that for the first time, the annual fund-raising exceeded $1 million, and that the Gallery, through its Foundation, received the largest bequest ever received during the year. He said that this is a record achievement and also outlined how private sector and volunteer activities give outstanding backing to the Gallery.

Mr. Koerner reviewed the wide breadth of exhibits over the last year and informed members of a number of initiatives that were carried on during the year to assure the Gallery's future directions. These included the formation of a new Marketing Committee and a study by the AGO 2000 Committee to look at expansion possibilities and better utilization of the present physical plant.

Mr. Koerner noted that he had received support from both trustees and volunteer workers over the last two years, and commended the Gallery's professional staff under the leadership of Mr. William Withrow. He expressed his pleasure of serving as the President of the Art Gallery of Ontario.

Copies of the annual report and Gallery Act and Bylaws were available at the meeting as well as a document containing activity reports of several committees and subcommittees of the Board of Trustees.

Mr. Keith Hendrick, Chairman of the Annual Giving Fund, gave a report on Fund Raising; Mrs. Enid Maclachlan, Chairman of the Acquisitions Committee, gave a verbal presentation on acquisitions and exhibitions; Mrs. Barbara Wilkins, President of the Volunteer Committee, reported on volunteers' activities, and Mrs. Carol Sprachman gave a report on education.

A representative of Clarkson Gordon, Chartered Accountants, the Gallery's auditor, read the firm's certificate of accordance.

Guest speaker, Dr. Edward Stewart, Deputy Minister from the Office of the Premier, made a brief speech on the contributions made by the Art Gallery of Ontario over the past year and noted that this was indeed commendable in times of fiscal restraint.

There being no other business the meeting was terminated.

INFORMATION SUPPLEMENT

Further to the Preliminary Notice of Meeting published in the February/March 1985 issue of *The Gallery*, no other nominations than those presented by the Nominating Committee have been received by the Corporate Secretary for either the Board of Trustees or the Nominating Committee. Therefore, according to the Bylaws, those nominated will be elected by acclamation at the annual meeting without vote or ballot.

Similarly, no motions on any issue requiring decisions have been submitted by members to the Corporate Secretary of the Gallery pursuant to the Preliminary Notice of Meeting published in the February/March issue of *The Gallery*. Therefore, no resolutions will be made.

Those nominated to the Board of Trustees to be elected by acclamation at the meeting are: Dr. Robert A. Bandeen; Mrs. J. Dickie; Mr. Fredrik S. Eaton; Mrs. K.M. Graham; Mr. Keith C. Hendrick; Mr. Kenneth A. Jones; Mr. Peter H. Kolisnyk; Mrs. M. Sprachman; Mr. Valentine N. Stock; Mr. Ian C. Woolley.

Those nominated to the Nominating Committee to be elected by acclamation at the meeting are: Mrs. Flora Agnew; Mr. David Blackwood; Mr. Peter A. Hertzberg.

Biographical information on all nominees is alphabetically set forth below.

BIOGRAPHICAL INFORMATION

Flora Agnew

Flora Agnew was born in Lindsay, Ontario and educated at the Bishop Strachan School, Toronto, and the University of Toronto. She is currently Chairman of the Board of Governors, Bishop Strachan School. She is a past President of the Volunteer Committee of the Gallery, and was Chairman of *The Dinner Party (Judy Chicago)* a project of the Committee when it was exhibited at the Gallery in 1982. She has served as an Associate from the Membership, and has been a member of the Board of Trustees. She is a member of the Membership Committee, and The Grange Committee (Board). She is a member of the Gallery's Nominating Committee.

Robert A. Bandeen, OC, KStJ, PhD,LLD (Hon.), DCL (Hon.)

Educated at the University of Western Ontario (BA) and Duke University (Ph.D., Economics), Mr. Bandeen is President of Crownx Inc. Former President and Chief Executive Officer of Canadian National Railways (1974-1982), he is also Chairman and Chief Executive Officer of Crown Life Insurance Company, Chairman of the Board of Crowntek Inc., and serves as a Director of BP Resources Canada Inc., Consolidated-Bathurst Inc., and C-I-L Inc. He is Chancellor of Bishop's University, a member of the Board of Trustees of Lester B. Pearson College of the Pacific and a member of the Board of Directors of the Toronto Symphony. Mr. Bandeen is a member of the Board of Trustees of the Gallery.

David Blackwood

A professional painter and printmaker, born in Bonavista Bay, Newfoundland, David Blackwood received several Newfoundland Government Arts and Letters Awards while still in high school, and graduated from the Ontario College of Art in 1963 with honours and a scholarship to explore major art collections in the United States. The same year he was awarded the Ingres Medal by the Government of France for draughtsmanship, and spent 1963-64 on staff at the Ontario College of Art as a Technical Assistant in Printmaking. He was Artist-in-Residence at Erindale College, University of Toronto, and is Head of Art at Trinity College School, Port Hope. He is represented in the collections of the National Gallery, the Art Gallery of Ontario, the Montreal Museum of Fine Arts, and the Uffizi in Florence. He is a member of the Gallery's Nominating Committee.

Judith M. Dickie

Born and educated in Toronto, Judith M. Dickie was previously employed in the public relations field, and is currently enrolled in the Arts program of the University of Toronto. She has been a member of the Art Gallery of Ontario Volunteer Committee since 1977, and has served as Chairman of the Gallery Membership and Communications Committees, in addition to being a member of the Membership Board, Editorial Board, and Coordination Committees of the Art Gallery of Ontario. Currently, she is Vice-President of the Art Gallery of Ontario Volunteer Committee, an Associate from the Membership of the Board of Trustees, and a member of the Finance, Purchase, Editorial, and Coordinating Committees of the Art Gallery of Ontario. She serves as executive advisor for several committees, including the Reproduction Shop, The Grange, Communications, Gallery Membership, and Volunteer Committee Admissions. She is the leader of the Art Tour to Bavaria, and is representing the Art Gallery of Ontario Volunteer Committee at the OVCAM and VCAM Conferences.

Fredrik S. Eaton, BA, LLD

Fredrik S. Eaton is Chairman, President and Chief Executive Officer, The T. Eaton Co. Limited; and President and Director, Eaton's of Canada Limited. He is Vice-President and Director: Argus Corporation Limited; Telegram Syndicate Limited. Director and Member of Executive Committee: Telegram Corporation Limited; Hollinger Argus Limited. Director: Baton Broadcasting Incorporated; CFQC Broadcasting Limited; CFTO Limited; Glen-Warren Productions Limited; C.F. Haughton Limited; The Toronto-Dominion Bank; Norcen Energy Resources Limited; The Ravelston Corporation Limited.

Mr. Eaton was born in Toronto and attended Upper Canada College; and the University of New Brunswick (BA, Honorary LLD)

He is a Founder Member and Trustee, Art Gallery of Ontario and was Co-Chairman with former President Edmund Bovey of the fund-raising drive to finance the expansion of the Art Gallery of Ontario in 1974. He has been Chairman of the Contemporary Art Purchase Committee and Capital Campaign Committee, and is currently a member of the AGO 2000 Committee, President of the Gallery, and a member of the Executive Committee.

Kathleen M. Graham

K.M. Graham is a professional painter exhibiting in Canada, the USA, and Europe. She graduated from the University of Toronto (BA) and was an active mem-

ber of the Gallery's Women's Committee 1955-64. She is a member of the Board of Trustees.

Keith C. Hendrick

Educated at the University of Toronto and Oxford University, Mr. Hendrick is President of Noranda Sales Corporation Ltd., Noranda Sales Inc., The Gold Institute; Chairman of Rudolf Wolff Group Ltd., London; Director of Brunswick Mining and Smelting Corporation, Manufacturers Hanover Bank of Canada, The Centre for International Business Studies, International Copper Research Association, The Silver Institute and other industry organizations. He is Past Chairman of the International Lead Zinc Research Organization, the Canadian Export Association and the Zinc and Lead Development Associations and a Member of the Export Trade Development Board, Ottawa. He is a Vice President of the Art Gallery and Executive Committee member.

Peter A. Hertzberg, BA.Sc., P.Eng.

Educated at the Royal Military College in Kingston and at the University of Toronto, Mr. Hertzberg served with the Royal Canadian Engineers at home and abroad from 1941-47. He is a Consulting Engineer with Proctor & Redfern Limited, Consulting Engineers and Planners and past President of that company. He is a member of the Association of Professional Engineers of Ontario, the Association of Consulting Engineers of Canada, and the Military Engineers' Association of Canada. He is on the Board of Governors of Massey Hall and Roy Thomson Hall and Chairman of its Property Committee. He is a former Trustee and Vice-President of the Gallery and former Chairman of its Building and House Committees. Mr. Hertzberg is a member of the Gallery's Nominating Committee.

Kenneth A. Jones

Educated at the University of British Columbia (B. Comm.) and the University of Southern California (post-graduate studies in Business Administration), Mr. Jones is Vice-President, Eaton Travel Limited and Eaton's Contract Sales Division, and a Director of The T. Eaton Co. Limited. He is Vice-President of The Board of Trade of Metropolitan Toronto, serves on committees for The Canadian Chamber of Commerce, and is a member of the National Board of Directors of Junior Achievement of Canada. He is Chairman of the Gallery's Finance Committee, and a member of the Board of Trustees.

Peter Kolisnyk

A professional artist who has exhibited since 1958 in solo and group exhibitions in Canada and the USA, Mr. Kolisnyk is represented in private and public collections in Canada, England, and the USA. He has been awarded the sculpture prize "Canadian Artists '68"; Canada Council Senior Arts Grant 1975-76; Ontario Arts Council Grants 1975-83, and has extensive teaching, lecturing, and advisory experience. He has been lecturer and Director of Art Program, Department of Multidisciplinary Studies, Glendon College, York University, Toronto, since 1975 and is a Member of The Royal Academy of Arts, Canadian Society of Painters in Watercolour, and Canadian Artists Representation of Ontario (CARO), as well as the Gallery's International Contemporary Collection Committee. He is a member of the Board of Trustees.

Carol Sprachman

Carol Sprachman was born in Toronto and educated at Jarvis Collegiate and Oberlin College, Ohio, USA (BA, English major). She has worked as production assistant for *Canadian Homes & Gardens*, Maclean-Hunter; has served on the Advisory Board of the Toronto Sculpture Garden, and is a Vice-President of the Canadian Federation of Friends of Museums. Mrs. Sprachman joined the Gallery's Junior Women's Committee in 1960 and was Chairman in 1964. She joined the Women's Committee in 1965 and was Chairman of Art Rental Service 1972-75. She was Chairman of the Volunteer Committee 1977-79 and coordinated volunteer activity for the Tutankhamun Exhibition in 1980. She has served on the Community Relations Committee and the Annual Giving Fund as Chairman, Special Names, and is a member of the AGO 2000 Committee, and Chairman of the Print and Drawing Committee. She is a member of the Board of Trustees.

Valentine N. Stock

Valentine Stock was born in Toronto, educated at University of Toronto Schools and graduated from the University of Toronto (BASc Engineering Physics). He joined Duplate Canada Ltd. in 1947; Henry A. Martin Ltd. in 1954; and Canada Packers Inc. in 1958. In 1967 he was President, The Canadian Chromalox Co. Ltd.; in 1971 Executive Vice-President and 1972 President, Canadian Corporate Management Co. Ltd.; in 1974 Director, 1978 President and 1980 Chief Executive Officer, Canada Packers Inc. He is a Director and Vice-Chairman of Consumers Glass Co. Ltd; Director of Eaton's of Canada Ltd., P.P.G. Industries Canada Ltd., CAE Industries Ltd., Dome Mines Limited, and Duplate Canada Inc.; and Director and Chairman of Norwich Union Life and Norwich Union Fire Insurance Societies. He is a member of the Association of Professional Engineers and Governor, Chairman, and Member of the Executive Committee, Olympic Trust of Canada. Mr. Stock is a Vice-President of the Gallery and Executive Committee member, Chairman of the AGO 2000 Committee, Trustee of the Foundation Committee, and the Audit Committee, and a member of the Board of Trustees.

Ian C. Woolley

Ian C. Woolley was born in New Zealand in 1922, served with the RNZAF, RCAF & RAF during World War II, then emigrated to Canada and has resided in Toronto since 1946. He obtained his Chartered Accountant's degree in 1949 with Clarkson Gordon, then spent 15 years with Dominion Securities Ames. Since 1969 he has been a director of Wood Gundy and is currently Vice-President, Corporate Affairs. He has been a director of the United Way of Metro, The Canadian Red Cross, and the Festival Singers of Canada. He is Chairman of the Gallery's Annual Giving Fund Committee and a member of the Board of Trustees.

ANNUAL REPORT

Members wishing to receive a copy of the 1984-85 Annual Report of the Art Gallery of Ontario are asked to contact the Membership Office. A copy will be sent following the Annual Meeting on June 20.

The Ups and Downs of a Film Series

by Catherine Jonasson

The excitement of planning a film series comes both from the anticipation of finding new or rare films and from the actual detective work involved in tracking them down! Series involving foreign distributors are particularly difficult to organize, and we often look to cultural institutions to assist with negotiations. Occasionally, however, even diplomatic assistance cannot prevent an impending disaster.

This was the case recently with the film program prepared for *The European Iceberg* exhibition. The exhibition focussed on current cultural developments in Germany and Italy and the films were planned to reflect the contemporary cinema of these countries. We had the good fortune to work closely with the Goethe Institute Toronto and secured many excellent German films for the series. For the Italian segment the assistance of an Italian government agency, called ANICA (in Rome), was recommended. Regretably one week before the program was scheduled to start, ANICA announced that they could not provide any of the nine films promised. These films formed the core of the 15 Italian films in the series and a frantic week was spent finding substitutions in Italy and the United States. Eventually, with the considerable assistance of the Istituto di Cultura Italiano in Toronto, reasonable replacements were found and the screenings went on, but with a substantially changed program. Fortunately, the German section ran nearly as planned and drew sold out audiences.

The fact that the series could be revised so quickly is a credit to the experienced staff of the AGO's Audio-Visual Centre who changed copy on 3000 brochures, coped with numerous confused and irate public inquiries and made alternate shipping arrangements all within the space of four days.

Next year's program holds challenges once again, securing some rare films from England and Germany for a *Douglas Sirk Retrospective* (Great Melodramas from the Fifties), and if the Disney organization is willing, a second series of the early rare cartoons of Mickey Mouse and Donald Duck will be brought in from their archives in the United States.

The Gallery's film program operates on a cost recoverable basis and without the generosity of sponsors such as Aetna Canada or Northern Telecom, these series would not be possible. Their support allows us to bring in important films that otherwise could not be screened in Canada. The programs planned for next year promise to include something of interest to all cinema lovers. Brochures will be ready in the Fall and further information can be obtained by calling 977-0414, ext. 258.

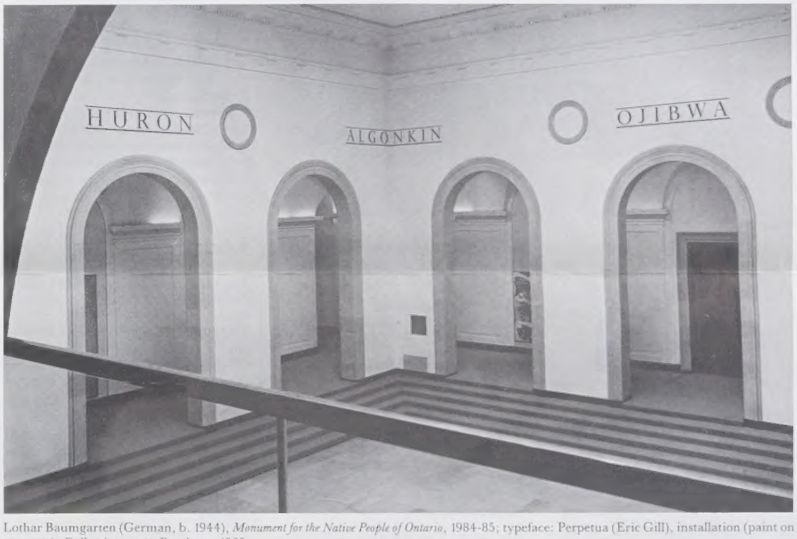
Catherine Jonasson is Head of the Edward P. Taylor Audio-Visual Centre.

Written on the Wind, screening as part of a Douglas Sirk retrospective next Fall.

The year in review 1984-85

Joanne Tod (Canadian, b. 1953), *Second in Command/First Church of Christ, Scientists*, 1984; oil on canvas, 2 panels, 168.5 x 198.3 cm (each panel). Collection AGO, Purchase, 1984.

Albrecht Dürer (German, 1471–1528), *Adam and Eve*, 1504; M.1.II/III.A, engraving on laid paper, 24.5 x 19.1 cm. Collection AGO, Purchase, 1984.



Lothar Baumgarten (German, b. 1944), *Monument for the Native People of Ontario*, 1984-85; typeface: Perpetua (Eric Gill), installation (paint on concrete), Collection AGO, Purchase, 1985.

Henri Gaudier-Brzeska (French, 1891 - 1915, *Ornement Torphille*, 1914; cut brass, 15.9 x 3.8 x 3.2 cm. Collection AGO, Purchase, 1985.

After a cold and stubbornly lingering Canadian winter, it is not surprising that the first days of summer are so eagerly anticipated by everyone. Traditionally, at the AGO, this time of year also marks the Members' Annual Meeting, giving us yet another opportunity to reflect on the activities and achievements of the year gone by.

And the year 1984/85 was a memorable one indeed. One of the spring highlights was the exhibition, *William Ronald: The Prime Ministers*, which was officially opened in a characteristically flamboyant style by former Prime Minister Pierre E. Trudeau. It was followed by two spectacular exhibitions, *Leonardo: Studies for the 'Last Supper' from the Royal Library at Windsor Castle* and *Hockney Paints the Stage*, a delightful assemblage of stage sets and theatrical environments by David Hockney that proved to be the happiest theatre event in Toronto during the Toronto International Festival.

Toronto Painting '84 brought AGO visitors up-to-date with the concerns of contemporary artists living and working in a sprawling urban centre, while the popular exhibition, *Kurelek's Vision of Canada*, offered a glimpse of country life from the unique perspective of one of Canada's most enigmatic painters. Michael Snow's *Walking Woman Works: 1960-1967*, nostalgically evoked the mood of the 1960s through the presence of his familiar lady in the Gallery of Contemporary Art.

The scholarly exhibition, *The Etchings of James McNeill Whistler* – to date the only Canadian exhibition ever to open at the Metropolitan Museum of Art in New York – returned to the AGO in November to the delight of print connoisseurs, and offered an exceptional opportunity to view and examine Whistler's etchings in their proper artistic context.

The crowning achievement of the year, however, was the exhibition, *The European Iceberg: Creativity in Germany and Italy Today*, which presented the latest contemporary art from Europe with an unprecedented scope and complexity. Heralded as an operatic jam session of the arts by Guest Curator Germano Celant, the *Iceberg* took over most of the exhibition space at the AGO, and provided an intense and inquisitive look at the cultural situation in these two countries. Over 80,000 people came to see *The European Iceberg*; the many support programs, lectures, panels, and films were also exceptionally well attended. This is a significant record for a contemporary exhibition, especially today when all cultural institutions in North America, including the AGO, are experiencing a decline in attendance levels, due to the ever increasing competition for leisure time. In light of this trend and the steady erosion of public funding, the participation and support of the private sector is becoming increasingly important for the Gallery. Without the dedicated and generous support of individuals, corporations, and our hundreds of Volunteers, both the quality and quantity of AGO programs would suffer.

The Education Division reported that over 37 thousand elementary and secondary school students took part in tours and studio visits at the AGO. Similarly, Adult Programs also recorded increased interest and enthusiasm in Gallery Talks and Lectures. An important symposium in conjunction with the *From the Four Quarters* exhibition brought together for the first time anthropologists and art historians for a stimulating debate of Native and European art in Ontario.

New acquisitions numbered over 350 in 1984/85, through purchases made possible by the Annual Giving Fund and by generous gifts of works of art. A splendid, early impression of Albrecht Dürer's engraving of *Adam and Eve*, 1504, was purchased along with a fine brass sculpture, *Ornement Torphille*, 1914 by Henri Gaudier-Brzeska. Significant donations included Alberto Giacometti's *Still Life with Bottles*, 1957, from Amy and Clair Stewart; three important prints by James McNeill Whistler from Arthur Gelber; and 74 recent lithographs and etchings from British sculptor Henry Moore.

Several important international contemporary works were purchased from *The European Iceberg* exhibition, among them Luciano Fabro's *Germany*, 1984; Lothar Baumgarten's *Monument for the Native People in Ontario*, 1984/85, which was specially created for the exhibition and permanently installed in the Walker Court. Significant gifts from the exhibition from the AGO Volunteer Committee include Mimmo Paladino's *The Wayfarer*, 1983; Jörg Immendorff's *Hü*, 1984; and Salomé's *Twilight*, 1982. The exhibition *Toronto Painting '84* presented an excellent opportunity to purchase works of young promising artists, such as Oliver Girling, Andy Patton, and Joanne Tod, whose paintings were acquired for the Permanent Collection.

The Annual Meeting is an important event in the life of the AGO. Exercise your rights as a Member of the Gallery and witness the reports from the Director and the President. Take the opportunity to air any questions that you may have. Hope you'll plan to be there!

EVENTS

Exhibitions

The 1984 Miss General Idea Pavillion
Sam and Ayala Zacks Wing
through June 23
A parade of rooms from the Pavillion will offer visitors a comprehensive look at the creative progress of General Idea, Canada's most influential artistic trio since their formation in 1968. Organized by the AGO.

Inuit Art from the Collection of Sam and Esther Sarick of Toronto
Restaurant Corridor
through June 16
A selection of approximately 25 works of Inuit art from the collection of Sam and Esther Sarick. Included are sculptures and graphics by such artists as Karoo Ashevak of Spence Bay, Ennutsiak of Frobisher Bay, Kiakshuk of Cape Dorset, and Oonark of Baker Lake.

Sculpture: Questions of Definition
Gallery E
through June 16
Works by six Canadian contemporary sculptors are presented in this educational exhibition designed for the Secondary school level to demonstrate how the traditional definition of sculpture is being challenged by artists today. School tours may be arranged by calling the Scheduling Officer, Education Services, ext. 200 or 202.

Perspective '85: Carol Wainio and Robert Wiens
Gallery of Contemporary Art
through July 14
This exhibition of paintings by Carol Wainio and sculptures by Robert Wiens is the first in an annual exhibition series featuring the work of young Canadian artists. The Perspective series is made possible by a grant from George W. Gilmour.

Augustin Anaittuq: Ivories from Pelly Bay
Walter Trier Gallery
through June 16
A group of 32 miniature ivory sculptures made by Inuit artist Augustin Anaittuq of Pelly Bay on loan to the AGO from a local private collection.

The 1940s: A Decade of Painting in Ontario
Margaret Eaton Gallery
through June 30
The exhibition, organized by the Art Gallery of Ontario, sheds new light on Ontario's "forgotten" artists who were active between the Depression and the emergence of Painters Eleven in the early 1950s.

Private Realms of Light
Gallery E
June 22 through August 11
This exhibition traces the history of amateur photography in Canada from 1839 to 1940. Two hundred photographs unfold the important role that non-professional photographers have played in introducing to Canada new technical and artistic innovations. Organized by the Public Archives of Canada.

Edward Koren: Prints and Drawings
Trier Gallery
June 22 through August 11
The exhibition, which was originally circulated in the United States in 1982 and 1983, includes 70 drawings and cartoons by humorist Edward Koren, one of America's best-known illustrators. His pictorial parodies of contemporary society have an international following, and his surreal drawings grow out of, and are an inspiration for, his more widely known cartoons. The exhibition covers the last twenty years, during which time the artist's humorous work has been widely published in North America and in Europe.

The exhibition was selected by Dr. Henri Zerner, Curator of Prints at the Fogg Museum and Daniel Robbins, Baker Professor of Art History at Union College.

Edward Koren (American), *Interested? Let's Make a Deal*, 1981; (below) *Lacks Structure and Meaning*, 1980.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth- through 20th-century paintings from the Gallery's Permanent Collection and long-term loans; 19th- and 20th-century sculpture and major paintings from the Contemporary Collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries
Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery
Selections of Canadian contemporary art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Walter Trier Anteroom
Selections from the Trier-Fodor Foundation Gift.

Print and Drawing Galleries
Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated by the AGO during June. Dates are subject to change.

Van Gogh: The Vicarage at Nuenen (Masterpiece Exhibition Series)
Thunder Bay National Exhibition Centre and Centre for Indian Art
through June 2

John Meredith: Works on Paper
Art Gallery of Northumberland, Cobourg
through June 2

Mark Rothko: Memorial Portfolio
Temiskaming Art Gallery, Haileybury
through June 3

Henry Moore: Prints and Sculpture
Woodstock Art Gallery
through June 16

Pictures for the Parlour: The English Reproductive Print: 1775-1900
London Regional Art Gallery, Ontario
through June 16

Toronto Painting 1984
The Glenbow Museum, Calgary
June 7–July 28

A Selection of Prints from the Canadian Historical Collection of the AGO
Peterborough Summer Festival
Art Gallery of Peterborough
June 13–July 21

"Artists With Their Work" Program

Joanne Tod: Painting
Art Gallery of Peterborough
through June 9

Miho Sawada: Installation
Burlington Cultural Centre
through June 23

Tim Jocelyn: Installation
Burlington Cultural Centre
through June 23

Fast Würms: Film Screening
White Water Gallery, North Bay
June 25 - 26

Courses

The English Country House
David Wistow, Education Officer, AGO
The Jackman Hall
Sundays, May 26–June 9, 10:30 am* –12:30 pm
Repeated Wednesdays, May 29–June 12, 6:30 pm–8:30 pm
*Please enter by the McCaul Street doors.
Back by popular demand! This three-week course will discuss the architecture, collections, and builders of great English houses from the Renaissance to the First World War. Included will be famous examples such as Longleat, Castle Howard, and Waddesdon, home of the Rothschilds.

Course fee: Members, students, senior citizens: $15; non-Members: $18.

Tickets may be ordered from the Scheduling Office, Education Services. See "How to Order" box on page 8. Please state series of your choice.

Lectures

The 1984 Miss General Idea Pavillion
Philip Monk, Curator, Contemporary Canadian Art, AGO
The Jackman Hall
Sunday, June 2, 3:30 pm
General Idea's ironic observations on mass media, the art world, and cultural discourse will be discussed by AGO Curator Philip Monk in the context of *The 1984 Miss General Idea Pavillion* currently on view at the Gallery. Free with admission.

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. Join us during June:

Tuesday to Thursday at 12:15 pm and 2:00 pm
Thursday at 7:30 pm
Friday at 11:15 am* and 2:00 pm
Saturday at 2:00 pm** and 4:00 pm
Sunday at 1:00 pm and 4:00 pm
Sunday "Talk of the Week" by Gallery staff at 2:00 pm

**Artful Conversation*, a program offered every Friday, features a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.
**On the last Saturday of each month, this talk will be 'signed' for the hearing impaired.

Activity Centre

Senior School
June 19–August 8
Studio art courses for adults taught by professional artists are available to the novice as well as the more experienced student. Courses are offered on Wednes-

Work in progress in the Activity Centre's Animation Studio.

day and Thursday evenings from 7–10 pm and include drawing fundamentals, life-drawing, printmaking, watercolour, and both beginning and advanced painting. Registration is accepted by mail or in person, and confirmed on receipt of payment. Early registration is recommended due to limited class size. Tuition: $95 for AGO Members; $110 for non-Members for eight three-hour classes. $10 studio fee for printmaking classes. Cheques may be post-dated to June 19. No refunds after first week of classes. Faculty and course offerings subject to change and available on sufficient registration only. Call Activity Centre at 977-0414, ext. 369 for further information.

Advanced Studies in Visual Arts 1985-86
September 1985-May 1986
Applications by Secondary School students are invited for adjudication for entrance to the 1985-86 Studio and Art History/Criticism Programs. Thirty classes are held Saturday mornings from September 1985-May 1986. For further information please call 977-0414, ext. 369.

Annual Gallery School Exhibition and Animation Studio Screening
June 13–15
There will be an exhibition of work by Junior School and Advanced Studio students in the Activity Centre from June 13–15. The opening will be held on Thursday, June 13 from 4:00 pm to 9:00 pm. The exhibition will be open for viewing from noon to 5:00 pm Friday, June 14 and Saturday, June 15. Selected items from the exhibition will be on view in the mezzanine corridor from mid-June to mid-August. The Animation Studio Screening will be on Saturday, June 15, 7–9 pm. The program will include three separate half hour screenings; films by 8-10-year-olds at 7:30; 11-13-year-olds at 8:00 and 14-18-year-olds at 8:30. All are welcome. Refreshments will be served.

The Grange

The newly restored Grange garden is in bloom. Visitors may visit the house through the front door on the Grange Park during the summer months.

Once a centre of social and political life in Upper Canada, and now among the most popular museums in Toronto, The Grange has been restored to a 'Gentleman's House' of the mid-1830s. Free with admission to the Gallery. Adult tours are arranged by calling 977-0414, ext. 237. For school tours, call ext. 200. Wanted: Volunteers to spend 4 hours a weekend in the 19th century. Call 977-0414, ext. 237.

Art Tours

Brochures for the following art tours available on request from the Volunteer Office. A project of the Volunteer Committee.

New Mexico
October 3-9
Discover the art of a rich assortment of cultures – the Pueblo Indians, early Spanish settlers, and Americans whose ancestors trekked the Santa Fé Trail. We will visit Albuquerque, the old city of Santa Fé, and Taos (an art colony since the late 19th century). Highlights include a hot air balloon festival, an art fiesta, and tours of an artist's studio and private collections.

Italy – Three Cities
Three connecting one-week tours. Take one, two, or all three!

Venice
October 14-23
View the panorama of Venetian civilization, which shows not only the paintings of the great Venetian School but also the mosaics, jewels, sculpture, and architecture that make up this elegant city of the Doges.

Florence
October 22-30
A lively combination of events – includes tours of the church and palace art of the Florentine masters, visits to medieval Siena and San Gimignano, a tour of a private collection of international contemporary art, and a day in Chianti country.

Rome
October 29–November 6
Explore the many layers of Roman civilization from Ancient and Etruscan to Medieval, Renaissance, and Baroque. We will visit a private collection and club, observe restorers and conservators at work, and stroll the Via Veneto.

Looking Ahead . . .
Washington, DC in February 1986 – to visit the *Treasure Houses of Britain* exhibition at the National Gallery of Art; Britain in late Spring 1986; France–Belgium in early Fall 1986.

Gallery Hopping

Pablo Picasso and Ramses II in Montreal
July 17–18 or August 10–11
Picasso's legacy and a pharoah's treasures await you in one of Canada's most charming cities. Travel by train with an overnight stay at the Queen Elizabeth Hotel either midweek or weekend. Departures are at 7:45 am from Union Station, returning at 10:40 pm the following day.
The cost (based on double occupancy) is $195 and includes train, hotel, airconditioned bus, entrance fees to *Pablo Picasso* and *Ramses II*, two luncheons and a quick walking tour of Old Montreal. Each trip is limited to 40 persons. Single Supplement is available ($42.00 extra). A project of the Volunteer Committee.

Members' Activities

Art & Apéritif
No tickets or reservations needed. Every Thursday at 5:30 pm at the Membership Desk in the Lobby, join a tour of one of the current exhibitions and a get-together afterwards in the Members' Lounge. Guests welcome. For topic call the Information Desk on the day of the tour or pick up the monthly listing.

Art in the Morning
Tickets are $3.00 and required in advance. Coffee in the Members' Lounge at 9:30 am. Tour at 10:00 am.

Church of San Lorenzo, Florence

Special Program
Wednesday, June 12
Join us for coffee in the Members' Lounge at 9:30 am before visiting the Conservation Department. Conservator John O'Neill will explain the art of conserving works on paper and canvas. Tickets are limited.

Special Evening For Members
Tickets $7.50 include dessert & coffee, tax and gratuity, *required in advance.*

Special Program
Wednesday, June 12
Preview the new home of our Conservation Department.
John O'Neill, Senior Paper Conservator, will speak about the conservation of works of art on paper. Barbara Keyser, Conservator of Contemporary Art will explain the care of paintings on canvas. Tour at 7:00 pm followed by dessert and coffee in the Restaurant at 8:15 pm.

Sunday Start with Art
Tickets are $5, *required in advance.* Coffee, juice and croissants are served in the Members' Lounge at 11:00 am (moved forward from 11:15 am) one Sunday each month, followed by a tour at noon.

Sculpture for Teaching
Sunday, June 16
A thought-provoking exhibition of contemporary works organized by Secondary Level Programs, Education Services.

Private Realms of Light
Sunday, July 14
A fascinating look at amateur photography in Canada from 1839 to 1940, under the guidance of Maia-Mari Sutnik, Coordinator of Photographic Services.

Notice to Members

The Membership mailing list will be used by arts and private sector organizations to circulate information which the Art Gallery of Ontario feels will be of interest to Members.

If you do not wish to receive such material, please advise the Membership Office, giving your Membership number (on mailing label), to withdraw your name from the mailing list *for third party use.*

Shops and Services

Gift certificates are valid for one year and are available in denominations of $10, $25, and $50. Now redeemable in all AGO retail outlets, Art Rental, The Restaurant, and Membership.

Art Rental Service
For rent or sale: photography, works on paper, sculpture, canvases large or small – open regular Gallery hours.
A project of the Volunteer Committee.

The Impulse Shop
A variety of excellent quality, well designed gifts; creative games, art supplies, executive toys and unique objects reflecting the heritage of The Grange. 10% discount for Gallery Members. A new project of the Volunteer Committee.

The Jewellery Shop
An exciting new collection of Spring and Summer jewellery is now available at the shop. During June His and Her wedding rings by Megan Jones will be featured. Choose from any of the designs in stock and rings will be made to order in the correct size in 14K gold, sterling silver or a combination of both metals. A project of the Volunteer Committee.

The Reproduction Shop
A special Henry Moore poster signed by the artist is now available. Choose from our huge selection of posters and fine art reproductions. Also available are do-it-yourself Leader frames, museum mounting, or use our framing services. 10% discount for Gallery Members. A project of the Volunteer Committee.

The Coffee Shop
A pleasant snack stop on your AGO tour.

The Book Shop
An outstanding selection of gift books on art, architecture, design, and photography. Members' discount.

The Restaurant
The popular main-floor dining room offers a diverse and moderately priced menu. Our pleasant garden patio is open for lunch or dinner. Fully licensed. Reservations accepted.

Members' Lounge
Meet for drinks or a light luncheon in the elegant room overlooking the Walker Court, reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room
A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

DONOR CARDS

Donations may be made to the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation or any other occasion. The person or family to be honoured will receive a special acknowledgement card. Tax receipts will be issued for gifts of $5 or more. Please include the following information with your donation:

1. The donor, your name and address.
2. The occasion to be honoured.
3. The name and address of the recipient.
4. Donation cheque payable to the Art Gallery of Ontario.

Forward mail to:
Volunteer Office
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4

A Project of the Volunteer Committee

General Information

Admission

Adults:	$3.50
Seniors with cards:	$1.50
Fridays FREE for Seniors	
Students, full-time with cards:	$1.50
Family (2 adults with children under 19):	$7
Members	FREE
Children under 12 accompanied	FREE
Thursdays, 5:30–9:00 pm:	FREE

To protect works of art, we ask visitors to major exhibitions to check strollers, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.

Membership
Effective April 1, 1985

Young Member (under age 25)	$15
Non-Resident (100 km beyond Toronto)	$25
Individual	$35
Family/Dual	$50
Supporting (tax deductible donation)	$100

Available in person at Membership Desk, and from Membership Office by mail or telephone. Visa, MasterCard, and American Express accepted.

Gallery Hours
Tuesday, Friday, Saturday, and Sunday: 11:00 am–5:30 pm; Wednesday, Thursday: 11:00 am–9:00 pm. Closed Monday (The Restaurant and Shops open).

The Grange Hours
Daily 12:00–4:00 pm; Thursday 12:00–4:00 pm and 6:00–9:00 pm. Closed Monday.

Gallery Shops
The Book Shop, The Reproduction Shop, and The Impulse Shop are open daily 10:30 am–5:30 pm, Wednesday, Thursday 10:30 am–9:00 pm; The Jewellery Shop: Monday 12:00–4:00 pm and regular Gallery hours.

Art Rental Service
Open for viewing regular Gallery hours. Open for business Tuesday to Sunday 11:00 am–4:00 pm; Thursday 11:00 am–9:00 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday to Friday from 11:00 am–5:00 pm.

The Restaurant
Luncheon served daily from noon. Dinner served Wednesday and Thursday 5:00–8:30 pm.

The Coffee Shop
Open Tuesday to Sunday 11:00 am–5:00 pm. Closed Monday.

Members' Lounge
Open to Members and their guests from noon–5:30 pm; Wednesday and Thursday from noon–9:00 pm. Closed Monday.

Cameras
To protect works of art, we ask visitors not to take lighting units, flashes, or tripods into the galleries. Many works may not be photographed; please check with security guard. All photographs must be for personal use. Thank you for your cooperation.

Address/Telephone
317 Dundas Street West
Ontario M5T 1G4 (416) 977-0414

HOW TO ORDER

For tickets, reservations, course registration, information, please follow instructions in Events listings and the following procedure:

Address the *department specified* in Events' listing.

Specify date, name of event, and number of tickets.

Indicate your name, address (with postal code) and phone numbers.

For tickets include a stamped, self-addressed envelope.

Enclose a cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

ADDRESS CHANGE

Please inform the Membership Office by:

Mailing new address with a previous mailing label OR

Telephoning new address giving your membership number (on mailing label).

THE GALLERY
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario
M5T 1G4

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